

WASHINGTON, D. C., SUNDAY, NOVEMBER 16, 1919.

AGAIN THE THEATERS PRESENT  
THREE NEW PLAYS IN A WEEK

Another Forty-eight Hours Will Reveal the Values of This Trio of Offerings—Billie Burke and Norman Trevor at National—"Rose of China" Blooms at Poli's—"Forbidden" Looms at Belasco—Washington Opera At Garrick.

By EARLE DORSEY

The manner in which the producers of plays have flooded local stages with new productions during recent weeks is naturally flattering to civic pride. It is an earnest that Washington's far-famed play wisdom—a quality that temporarily collapsed during the war—has again been enthroned in the judgment seat. Producers again seem as anxious as ever to learn what Washington thinks before sending their offerings to the final court of Broadway.

This, we repeat, rather flattering to local pride, but it carries with it a penalty. That penalty is the rather uncooked state of many a theatrical dish set before us. These offerings, for the most part, are fresh enough, in all conscience, but a steady diet of them is apt to produce mental indigestion. Nearly all Washington dramatic reporters suffer a touch of the ailment now and then, which explains why they frequently find themselves unable to tell good plays from bad. Feed a man corn beef and cabbage long enough and he'll shy at chicken à la King.

The week that has passed, however, was a week of chicken à la King. David Belasco gave us "The Son-Daughter," a play of remarkable dramatic values and a play that reflected, to a fine degree, the Belasco passion for detail in stagecraft. It is true that Mr. Belasco found it well to eliminate the oratorical epilogue which closed the performance last Monday night, an epilogue which savored strongly of anti-climax. Before he brought "The Son-Daughter" to Washington, he had added a final episode—a veritable happy-ever-after scene—but Mr. Belasco's conscience throbbed painfully and he deleted the scene in favor of the orator. Now the orator is out and New York will see "The Son-Daughter" without superfluous trimming.

In addition, James Montgomery brought to Washington a musical comedy that was practically ready for Broadway when he showed it here. It was a comedy almost as tuneful as "Oh, Look," and from the standpoint of writing, it was a far superior effort. Down at the Garrick, Willard Robertson and Kilbourn Gordon offered their mistitled production, "When a Man's a Man," but here was an exception. "When a Man's a Man" was not ready for its metropolitan bow. It needed a vast amount of provincial criticism, but the authors admitted last Friday that the week's run had been of vast benefit, as it enabled them to smooth out many a piece of business, dialogue and action that seemed to stand in the way of a better showing. The play begins a week's run at Cleveland tomorrow night and after that, it is hoped, the production will be ready for New York.

This brings us, by way of comparison, to the shows that constitute the entertainment menu for the week at hand. The first of these is Billie Burke, who reappears in a new Somerset Maugham piece at the National with Norman Trevor in her support. Mr. Trevor was with us a short time ago in "Up From Nowhere," the Tarkington-Wilson comedy that contained many points of merit, but which failed as a romantic vehicle, through miscasting of the chief roles.

Mr. Trevor, we understand, will again appear in a romantic role in support of Miss Burke and, for our part, we shall search earnestly for the note meritorious in his performance. Primarily, Mr. Trevor is not adapted to the average role he assumes. Doubtless there are roles in which he would appear to great advantage, but he seems as impoverished of good parts as does Robert Edeson. Miss Burke's appearance, however, causes a tidal wave on the surface of feminine interest. The play in which she comes as chief performer bears a good trade-mark, being by the author of "Too Many Husbands," the last Maugham play seen hereabouts.

Little can be written in advance concerning "Forbidden," the Dorothy Donnelly play that George Mooser will present at the Belasco. It enlists the services of a recognized star who is more or less a stranger to Washington during recent months—Martha Hedman.

The same, to a certain extent, applies to "The Rose of China," originally titled "The Rose of Cathay," but amended to "China" because the average U. S. A. playgoer is doubtful whether Cathay is a place or a perfume. These productions give us three new ones for the week with opera at the Garrick. Another forty-eight hours will reveal the verdict—corn beef and or chicken à la King.

John Drinkwater's  
"Abraham Lincoln"  
Coming to Garrick

Washington is to be favored with one of the great dramatic events of recent years, the presentation of John Drinkwater's "Abraham Lincoln." Arrangements were completed yesterday for this drama to be brought to the Garrick Theater for a week, preliminary to its New York production. The opening date here in Washington is December 1. Mr. Drinkwater's play is probably the most talked of play in America. It is now in its second season in London, and ever since its opening there reports have been coming across the Atlantic of the rapturous prizes heaped upon it. Every writer of prominence in England has lauded the play to the skies. Every man of any prominence in political or social circles has sent congratulations to the author. The King and Queen of England went to see "Abraham Lincoln" twice. The Prince of Wales went to see it twice. Arnold Bennett wrote of it: "Monarchs and princes have seen it. Archbishops have seen it. Statesmen without number have seen it. Nobody can dine out in London today and admit without a blush that he has not seen 'Abraham Lincoln.'"

Fortune in Movies  
For Amateur Writers,  
Says John Emerson

Do you want to make a fortune? Just write for the movies—at least that's the formula which John Emerson and Anita Loos propose to those who have over the cost of living. And they ought to know, for not only were they authors and directors of the most famous Douglas Fairbanks pictures "Wild and Woolly," "Down to Earth," and all the rest—but they are now writing all of the Constance Talmadge photoplays.

The coming year is to be a new Klondike for writers and photodramatists throughout the country, according to these veterans of the scenario game. Miss Loos, a sparkling brunette person of microscopic proportions—she is known to intimates as "Eighty-pounds-of-brains"—made this portentous prediction curled up in the enveloping lounge of her New York apartment. The demand for motion picture stories is approximately four times as great as it was even a year ago, said Miss Loos. "I suppose those doubting Thomases who think that scenarios are never bought simply because they had one rejected will accuse me of offering false encouragement to amateurs. But the truth of it is that the situation has completely changed during the last twelve months and amateur writers are welcomed everywhere, for the supply of stories falls far short of the demands of the coming season."

Mr. Emerson, a wiry six-footer with a quizzical expression and a habit of accompanying remarks with short, convincing gestures, paced the room rapidly as he said: "There has been a lot of stuff printed about the tons of scenarios which are rejected every week, but we never see those tons in the scenario offices. There are not nearly enough photoplay writers. A good five-reel story brings \$5,000 from the last company today—and there are hardly any of these stories on the market. As high as \$5,000 was paid for a mere play plot this season. I should think the amateur writers all over the country would wake up to the opportunities which lie before them. "Even after the producer finds a story, he is still up against it for photodramatists to put it in scenario form. There are not more than a dozen really capable photodramatists in the whole country—not because it is so difficult a craft, but simply because nobody seems to realize the tremendous demand for these specialists and the great financial rewards which go to those who are willing to learn this profession. My advice to amateurs is to

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## A LITTLE HOME-GROWN OPERA

The Washington Opera Company, which will present Faust at the Garrick Theater six nights, opening tomorrow, possesses certain unique advantages over travelling companies. Among these are the splendid chorus of 100, and the youth and freshness of voice of the singers of both chorus and principals. Another very distinctive feature of the production is the carefully worked out art effects. The work of the professional costume and scenic designers of New York has been wonderfully supplemented by the art committee which is headed by Alex. Many working largely made up of art teachers of the public schools. But the most notable advantage of the organization is the unity of dramatic action which is made possible by the fact that the entire company has been trained in action by Charles Trier, who is one of the most experienced dramatic directors in America. Many stars whose names are in large electric lights on Broad-

## A JOURNALIST WHO JUMPED

One hears of newspaper men becoming politicians, civil service commissioners, members of Congress, private secretaries to predatory plutocrats (and, in instances, even plebeian press agents), but who ever heard of a good newspaper man becoming an even better actor?

Answer: There is one, Frank McIntyre, who is coming to Poli's in "The Rose of China," the new musical comedy to be presented by F. Ray Comstock and Morris Gest, prior to its debut on Broadway. McIntyre began his career by acting as a correspondent for a Detroit newspaper in his home town, Ann Arbor, Mich. He started on the road to fame, and "Hurry Up" Yost came along and finished the job with his Wolverines. After working on a Detroit paper, McIntyre came to the conclusion that every newspaper man reaches sooner or later: That the newspaper game is the best thing in the world to get into and to get out of. Whichever he chose "give" to the folks, packed his grip, hurried off to New York and got himself a job with Frank Keenan.

History does not record how he succeeded in establishing himself with

## ANOTHER PLAY PHOTOGRAPHED

Another Broadway stage play has been converted into a screen vehicle for Marguerite Clark. Following her recent success in "Widow by Proxy," also a former stage comedy, she is being presented in "Luck in Pawn," Marvin Taylor's light dramatic success, which begins a week's run at Loew's Palace today. The picture is described as a comedy of the type that Miss Clark has always succeeded in making extremely entertaining and sparkling on the screen. It concerns the fortunes of a little country girl who aspires to be an artist and seeks the advice of a noted painter as to the merit of her work, only to be told that her talents along artistic lines are extremely limited.

However, her charms attract a young rich idler, who sees in her a welcome relief from the sophisticated women of his acquaintance in constant pursuit of him for his wealth. He establishes her in a fashionable hotel as his guest, concealing her identity from his mother. Despite exposure by a matchmaking dowager and other complications, the affair turns out happily. Charles Meredith, a capable supporting cast, and the picture was directed by Walter Edwards.

A stranger might have thought on entering the studio where

300 Scenes Elided  
From "Teeth of the Tiger," at Rialto

Some interesting figures regarding the length in feet of the ordinary feature motion picture have come out in connection with the filming of "Teeth of the Tiger," the new Paramount-Artcraft mystery picture screening the adventures of Arsene Lupin, which opens at Moore's Rialto Theater starting today. The original scenario of this picture contained 500 scenes, enough to make a 20-reel picture. Since the average feature film is five-reels, the scenes had to be cut down to between 100 and 200. This necessitated almost complete re-writing of the story, with the result that not a single unnecessary scene is left in the picture, which is said to be checkfull of action and thrills.

The role of Arsene Lupin is played by David Powell, a finished actor who has played as leading man for many years. Others in the cast are Marguerite Courtot, Myrtle Stedman and Riley Hatch. The picture was directed by Chester Withey.

Splash! go the Mack Sennett bathing beauties! Not a splash in the wetness of Neptune's unfrequented and unfurrowed fields, nor yet a kick or two in the eye of the camera, but a splash, a bath, a frolic in the footlights, a shower in the center of the spotlight.

In other words, the jealousy guarded splendor of perfection in feminine formation, known to the wide-world of flimdom as "Mack Sennett's Bathing Beauties," are going to stay in Washington another week and continue to splash on the stage of the Strand Theater.

The thousands that were turned away at the performances last week, despite rain and bad weather, showed conclusively to the management that it would not be treating Washington theater-goers right to send the girls away before everyone had a chance to see them. Therefore they'll be at Moore's Strand all this week.

Attractions Listed  
At Local Theaters  
For Week of Nov. 23

NATIONAL—Ed Wynn Carnival, a musical revue by Ed Wynn; produced by B. C. Whitney. Ed Wynn himself heads the cast.

RELASCO—Clifton Crawford makes debut in high class straight comedy under management of H. H. Frazer, in "My Lady Friends." Joint effort of Frank Mandel and Emil Nyitray; company includes Theresa Maxwell Conover, Mona Kingsley, Rae Bowdin, June Walker, Helen Gill, Clara Verdara, Jessie Nagle, Frank Morgan and Robert Fiske; play in three acts and two scenes.

GARRICK—"At 9:45," melodrama of mystery, marriage and murder by Owen Davis, cast includes Marie Goff, Kenneth MacKenna, John Cromwell, George Backus, Edith Shayne, Idaline Cotton, Mildred MacLean, Edwin Caldwell, Louis Darcley, Frank Dawson, Frank Milton, Blythe Daly, Robert T. and Bernice Meredith.

POLI'S—"Business Before Pleasure," with Jules Jordan as Abe Potash, and Harry First as Max-russ Perimutter.

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## Concerts and Lectures

Serge Prokofiev, the famous young Russian, who has already won his laurels as a composer, conductor and pianist, will be heard in full recital in Washington, at the New National, Friday afternoon, November 23.

Fritz Kreisler, the eminent violinist, who never appears to greater advantage than with a great symphony orchestra, will be the assisting artist at the third concert of the New York Symphony Society, Dr. Walter Damrosch, conductor, at the New National Theater, December 16.

The soloist for the second symphony concert of the New York organization will be Reinald Werrenrath. The fourth concert will bring Percy Grainger, the delightful composer-pianist. Mischa Levitzki will be the artist for the fifth concert.

Mme. Louise Homer, greatest of American contraltos, will give her only recital this season at the National Theater next Thursday afternoon, November 20, at 4:30, under the management of Mrs. Wilson-Greene. This will be the first concert in the Artists' course. Mme. Homer has been famous for several seasons in the leading contralto roles at the Metropolitan Opera House and has long been acknowledged by concert audiences throughout the country as one of the greatest artists, native or foreign.

The first of the series of six evening concerts, arranged by Miss Laura Harlan, will be given in the Masonic Temple Auditorium, next Thursday evening, when Florence Easton, prima donna soprano of the Metropolitan Opera Company, and Ralph Leopold, pianist, will give a joint recital.

## THE NEW CAMERA MAN

The end of the war has seen a notable influx of army battlefield photographers into the motion picture field. These men have been experienced in "shooting" all kinds of action scenes under exceptionally trying conditions, and cinema directors are making good use of a vengeance.

The cameraman for Dorothy Gish's "Turning the Tables," which begins a four-day run at Loew's Columbia today, is Lieut. W. R. Hills, who ranged the front lines in France during the war with his camera and spent a month's leave of absence after the armistice in Paris studying the old masters and new methods of securing beautiful photographic effects. He has used his training during the past two years to good effect in "Turning the Tables," and the picture abounds in colorful "shots."

Incidentally, Dorothy Gish has been taken in hand by the authorities again. In one of her earlier releases, she was confined in a reformatory. "Turning the Tables" shows her as the lively inmate of a sanitarium. Only she hasn't been satisfied to pass life in a padded cell but has seized the opportunity to make a picture of a ministering to the mentally sick.

A rollicking love story and lots of that unique Gish humor are said to be enwined in the plot, which gives Dorothy ample opportunity to exhibit her laugh-making wares.

Included in the cast are Raymond Cannon, George Fawcett, and Kate Toncray, and like the previous Gish release, the picture was directed by Elmer Clifton.

## MARTHA'S 12-MINUTE TRYOUT

Martha Hedman, who plays the leading role in "Forbidden," the romantic drama by Dorothy Donnelly, which Walter Haas and George Mooser present at the Belasco Theater tonight, was brought to America by none other than the late Charles Frohman.

She had obtained her Swedish manager's consent to take a year's rest and had gone to London for part of her holiday. Miss Hedman's idea of resting, by the way, included the mastery of the English language, devoting to it six to eight hours a day.

But she was not destined to long enjoy her unusual method of resting, for she was called back to the stage by the outbreak of the war. She had been in the National Theater next week in "Caesar's Wife," the new play by the brilliant English author, Somerset Maugham.

This play of English society and of the life of a woman who is the best role of her career combining high comedy and deep heart interest. The name of the play is taken from the line in Shakespeare's "Julius Caesar" wherein it is said that "Caesar's wife should be above suspicion

## BILLIE RETURNS TO THE STAGE

Billie Burke, aristocrat of stage and above reproach. Or, as a wit phrased it recently, "above suspicion." At any rate the story deals with the domestic affairs of a British pro-consul—a modern Caesar. Miss Burke has keenly enjoyed the rehearsal. After her absence from the speaking stage it seemed good to her to be with the clever people of her company, talking over the smart dialogue and studying the situations.

Somerset Maugham, the dramatist, is one of the brightest writers in England today, not alone for the theater, but in the field of the novel as well. His latest work, "The Moon and Sixpence," is one of the successes of the year in the book world.